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A RUSSIAN DICTIONARY OF MUSIC.

ENGLISH criticism and information upon Russian music suffer in general from the drawback of emanating from writers who, although perhaps sufficiently competent as musicians, are in this case dependent upon second-hand sources. That is to say, they are wholly ignorant of the Russian language, the Russian people and character, of all of which Russian music is the immediate outcome and a faithful reflex. Hence, from the Russian standpoint at least, these criticisms are not only superficial, but often entirely erroneous in their deductions. Kui's "*La Musique en Russie*" (1879) is still apparently the chief authority from which these English opinions are formed. This book was never very highly thought of in Russia, where it was from the outset viewed as the work of a foreigner. At the present time it is completely out of date there. Kui, albeit partly of Russian extraction, is yet thoroughly French in his point of view; and his ideas upon Russian music of the 'sixties and 'seventies of the nineteenth century, together with his own compositions, are of essentially French manufacture. But those critic musicians who happen to know something of the Russian language will find a storehouse of information in the Russian edition of Riemann's famous musical dictionary, now being published by Messrs. Jurgenson of Moscow. The work contains an exhaustive supplement edited by J. Engel, and dealing with different branches of Russian music. The editor contributes numerous articles; others are from the pens of N. Findeisen, B. Jurgenson, A. Preobrajenski, and P. Weimann, contemporary Russian critics, whose names, if they have not penetrated abroad, are well known in their own country. One of the most interesting of these papers gives an account of the Russian Imperial Musical Society, of which Rubinstein was one of the principal originators. Thanks to his enthusiasm and fine powers of organization, this Society rapidly enlarged its field of activity.

It was founded at St. Petersburg in 1859, and before Rubinstein died in 1894, he had the supreme satisfaction of seeing no fewer than twenty-one affiliated branches established in Moscow and various provincial centres. The number has since increased to about thirty branches. Moscow, it may be added, has of late years outdistanced St. Petersburg, and now possesses the largest branch of the whole Society. On the occasion of any great national festival, or for the production of some big modern work requiring massed performers, different branches are amalgamated. Had Berlioz lived a century later, and been able to pay his celebrated visit to Russia now, one can easily imagine what would have been his delight at the grand possibilities suggested by such a combination. The making up of the programmes issued each season for the use of these different offshoots is in the hands of a central committee.

The programmes are compiled according to the capabilities and requirements of each separate branch, chamber, choral, and symphonic works being included in the list. According to the present statutes of the Imperial Russian Musical Society, at least one Russian work must be given at each concert; not more than two new works may be introduced at any one performance; and conductors, soloists, and all musicians taking part in the concerts must be exclusively Russian. Side by side with this magnificent scheme for the promotion and encouragement of native talent is the equally excellent institution of the Imperial Conservatoires, likewise inaugurated by Rubinstein. These schools are now established throughout the length and breadth of the Empire, and offer a means of education to the hundreds of pupils who year after year follow the curriculum, while later on the Imperial Society affords them a means of livelihood, as well as a hearing for their compositions. Tchaikowski, it may be mentioned, was one of the first pupils to issue from a Rubinstein conservatoire, a good omen surely for the future success of these establishments. Most of the younger musical talent of Russia, too, has received its training there. Before quitting this subject one would note that in addition to the Imperial Society there exist in St. Petersburg no fewer than twenty-eight smaller musical associations.

In Moscow there are eleven, the most important being the Moscow Philharmonic, which, like the Imperial Society, receives an annual government subsidy, and is one of the leading musical bodies in Russia, boasting of a particularly fine orchestra. It gives ten symphony and four chamber concerts each year, and is to a certain extent connected with Russian opera, since it has its own special school for the training of aspirants in dramatic as well as orchestral music. Another extremely interesting and flourishing Moscow society is that of the "*Amateurs of Vocal and Orchestral Music*," founded in 1895. Besides societies for the performance of instrumental music, nearly every Russian town now possesses a *horovode* society, for the cultivation and preservation of the *horovode*, a species of national chorus peculiar to Russia, and still to be heard in many villages and districts. Each province has its own variants, and there are appropriate *horovode* for each season and circumstance of life.

The Russian "*Riemann*" includes an article of several pages devoted to the development of the national opera, which has gradually taken place since the middle of the eighteenth century. A sketch is given of the rapid transition from so-called Russian operas—written, however, by foreigners in an extraneous foreign spirit—to the genuine national creations of Glinka, the founder of the very remarkable modern school of Russian opera. Glinka lived from 1803 to 1857. His two operas, "*Ysai za Tsaria*" and "*Rossalin and Luidmilla*,"

are perhaps even more popular now than when they were first produced. Since its initial performance in 1836, the "Yisn za Tsariâ" has been given some 700 times. In 1886, its jubilee year of existence, it was performed at every opera house in Russia, Moscow giving it simultaneously at two houses.

Close upon Glinka followed Ssërov (1820-1871) and Dargomuishki (1830-1869). These two composers both wavered between the purely lyrical tenets of opera propounded by Glinka and the Wagnerian principles of symphonic-opera just then beginning to circulate through musical Europe. They ended by effecting a curious compromise: they adopted the "Leitmotive" methods of Wagner's orchestra, but applied these to the voice parts. From this inverted system resulted "The Stone Guest" of Dargomuishki. The work of the latter most frequently heard in Russia is his beautiful and poetic "Roussalka" (Water nymph). Of Ssërov's operas his "Vrajia Silla" (The Power of Evil) still holds the stage.

After Ssërov and Dargomuishki came the two typical Russians, Borodin (1834-1887) and Moussorgski (1839-1881), with their democratic operas "Prince Igor" and "Boris Godounov," taken, both as regards music and subject, from the lives and history of the Russian people. Some of the operas by Tchaikowski have already become part of the national repertoire. These are, "The Opritchnik," "Cherevichki," "Evguëni Onëguin," "Joan of Arc," "Mazeppa," "Charodeika," "Pikovaya Dama," and "Iolanta." In his lyrical sentiment Tchaikowski is the direct descendant of Glinka, and for the wealth of psychological analysis which he put into his operas—especially into his female parts—he has been styled the Turgëniev of music. A contemporary of Tchaikowski, who is even now active in musical production, is Rimski-Korsakov. This composer has written some twelve operas, and has made a very profound study of what may be defined as the archeology of the Russian folk music. In his *bulini* (national epic) operas, such as "Sadko," "Pskoviti-anka," etc., the minutest details of the old folk-lore are carefully reproduced. Korsakov makes a special feature of the peculiar harmonization and metrical structure of Russian folk music, and in his operas he produces a marvellous blending of national colour and fantasy with the richness and variety of a highly developed modern technique. Rubinstein must also be mentioned. It is true, perhaps, that his thirteen operas come more under the category of German than of Russian opera. One, however, must be excepted. This is the celebrated "Demon," founded upon a Caucasian legend, as related by the favourite Russian poet, Lërmontov. In this instance Rubinstein imbued his work with plenty of national character and feeling. Findeisen, the writer of the article upon Russian opera, considers Tchaikowski and Rimski-Korsakov to be the two musicians who have exercised the greatest influence upon a rising generation of Russian opera composers. These include Koroshenko, Gretshininov, Kalinikov, Rachmaninov, Rëbikov, and Vassilenko.

The germs of an Imperial subsidized opera have existed in Russia since about 1762, but the scope and dimensions of such an institution were for many years confined to being a hobby and pastime of the Russian sovereigns and their immediate surroundings. Only within the last sixty years can opera be said to have become part of the national life. Besides the subsidized Imperial opera houses now existent all over Russia, there are a good many private enterprises. In the two capitals, St. Petersburg and Moscow, foreign works are given in addition to national items, but in the provincial towns the repertoire is almost entirely composed of national works, of which, as has been shown, there is no dearth. As a matter of fact, Russian opera has now quite superseded the Italian *genus* in Russia, and it may be heard constantly during ten months of the year in most Russian towns, and this even in Siberia! The prices of seats vary from 6s. to 6d., but on special occasions these prices are subject to fluctuation. The native opera is without doubt the unique feature in the art music of Russia. Equally unique in its own way is the Russian folk music upon which the opera indeed is to a great extent based. During the last hundred years antiquarians

and musicians have been busily employed collecting from the remote parts of the Empire the many national songs. When it is remembered that the Russian Empire is larger than the whole of Europe the vastness of such an undertaking can well be realized. The mere list of names of these different collectors occupies some four columns of the Russian "Riemann." Several government commissions of the Imperial Ethnographical and Geographical Society, etc., are at the present time engaged in the work. Only about thirty years ago were any tentative efforts made to note not only the words and tunes, but also their exact harmonization and rhythmic structure, wholly differing from anything to be heard in Western Europe. The most satisfactory of these efforts are contained in the collections of Melgounov, Lissenko, Liapounov, and the second collection of Rimski-Korsakov.

In 1888 Sokalski published a very interesting volume upon the history of the folk songs; but as yet no regular theory has been formulated and generally agreed to concerning the origin of the harmonies of Russian folk songs. Glinka was in the midst of a serious investigation at the time of his death. He and his successors may be said to have made free use of the national harmonization, but they did so more by instinct than from any definite and scientific knowledge of the material they were handling. It is evident that the Russian tunes (*piëni*) and the *horovode*, already alluded to, are based upon a method of harmony and an elaborate style of counterpoint anterior to the Bach system so long in vogue in Western Europe. When the chromaticism of our modern Western system has been played out, it may be that some Russian composer will put fresh blood and vigour into music by a new diatonic system, borrowed from the whole-toned natural major and minor cadences of his native songs.

The rhythmic structure of the Russian folk songs is much easier to trace to its origin than their harmonization. It is clear that the tunes have been built upon the accentuation and the balanced rising and falling cadence of the language itself. Thus the 5-4, 7-4 rhythms of a Russian folk song, often rapidly succeeding each other, are hopelessly unsymmetrical if analyzed according to the even rhythms of German music; but they are perfectly logical when viewed as the national outcome of Russian prosody. It is also important to notice that many of Russia's greatest poets have aimed at applying the metres of the folk songs to their own versification. The regular alternations of consonant and vowel, the harmonious curves of the Russian inflections, and the close affinity of the sound of many Russian words with their actual meaning, make this language an unrivalled vocal medium. Small wonder that songs have for centuries been connected with pretty well every action of the Russian peasant's life. This was what was meant by the remark that Russian music is closely allied with the Russian language. Thus it becomes obvious that by translating Russian songs and opera numbers into foreign languages we not only mutilate, but completely obliterate the euphony and meaning of the original union of music and words.

Scattered through the dictionary are various paragraphs and notes giving valuable descriptions of the old instruments upon which the peasants formerly accompanied, and upon which they even now thrum, the harmonies of their songs. In an article on the "Innovators," or the "New Russian School," it is pointed out that this term has long since ceased to bear any meaning. It was applied originally to the composer Balakirev and a number of young enthusiasts who clustered round him. Together they constituted what between 1860-70 was known as the "Mighty Clique," and set themselves principally to oppose the movement headed by Rubinstein, and seconded by Laroche, Faminzen, and others. These last-named musicians were nicknamed the "Conservatoire Clique." In the end the members of the "New Russian School" were most of them glad to profit by the results of the Rubinstein movement. They could not fail to see that therein lay their own salvation, as well as that of Russian music in general.

A. E. KEETON.

THE HEREFORD FESTIVAL.

It is very difficult for a Londoner to enter fully into the musical atmosphere of a festival of the Three Choirs. He may understand, but he cannot realize, what the performances of a large London orchestra and well-known singers must mean to amateurs of the district, and though the metropolis is not as yet particularly well served with choral music, the choir heard at Hereford was not so strikingly gifted that its singing came as an overwhelming surprise. The difficulty to the London critic is the entering into a state of mind which is too enthusiastic over the occasional and gargantuan feast of music to notice defects in performance. On the afternoon of the last day of the festival a well-known musician of the district, one who is in sympathy with modern tendencies, and is an experienced, if occasional, member of the audiences at London orchestral concerts, met me strolling in one of the fascinating by-streets of Hereford. "Ah!" he exclaimed with a sigh that meant volumes, "the orchestra leaves for London this afternoon. The thought makes me sad!" We can never have that feeling in London. Orchestras, in one form or another, are always with us, and no doubt we have become absurdly hypercritical, finding fault with even that which is the best. Some writers, with, perhaps, more experience of these festivals, are able to take the local view of the music-making, but, though I recognize the justice of that attitude, I cannot honestly adopt it without such a self-conscious negation of critical instinct as makes criticism itself valueless. These remarks I wish to be taken as a modification of the strictures I am about to make.

First of all, as to the choral singing I must confess to some disappointment. The voices of the chorus were remarkable for the completeness with which they blended; beauty of tone seems to be an ideal of the conductors of Hereford, Gloucester, and Worcester. The *pianissimi* were beautifully soft and clear, and there was a commendable absence of the ordinary choirmaster's *ad captandum* effects of violent contrasts of degrees of force; but, on the other hand, the attacks were by no means as sharp and as crisp as they might have been, and, in contrapuntal passages, either of a strict pattern as in "Israel in Egypt" and the "Messiah," or of a modern flowing type, as in Dr. Wolfrum's "A Christmas Mystery" and Elgar's "The Dream of Gerontius," there were considerable unsteadiness and unclearness. No doubt the fact that the festival choir is drawn from three separate societies, two of which since the last meeting have been under the conductorship of a musician who does not direct the festival itself, does not make for homogeneity. For all I know, the Worcester organist may exercise his singers more continuously in contrapuntal music than his colleagues of Gloucester and Hereford exercise theirs, or it may be the other way about; at any rate, it is not likely that Messrs. Atkins, Brewer, and Sinclair see eye to eye in all musical matters. At the festivals of Leeds, Birmingham, and Sheffield one choirmaster dominates the whole forces, both by personal supervision and through his subordinates, and in his turn he is responsible to his conductor-in-chief, acting, as it were, in the capacity of a first lieutenant or chief officer. At the Three Choir Festival affairs are naturally on a different footing, as each trainer of his choir is actually a chief-conductor in his turn. As an outsider I may be giving a very rough and, perhaps, inaccurate description of the inner life of the festival chorus of the Three Choirs, but I fancy some such state of affairs is the cause of those principal defects of the choral singing at the recent festival. Other defects I am inclined to place at the door of Dr. Sinclair himself. Earnest musician as he is, the Hereford organist is not, as far as I could judge, a magnetic conductor; he never had his forces in the hollow of his hand, and his idea of expressiveness is rather too square and unelastic. At first I thought this defect was due to the performances taking place in a cathedral, but at the Wednesday evening orchestral concert in the Shire Hall it was clear that Dr.

Sinclair has contracted the habit of dragging his *tempi*. Thus the opening of the first movement of Tchaikowsky's Fifth Symphony, marked *andante*, was too slow, and the principal melody of the second movement, first heard on the horn, was taken at such a slow pace that it lost its lyrical ebb and flow. Of course, Dr. Sinclair is not as familiar with an orchestra as he is with a chorus, but in his conducting of each there was the same fault, only in differing degrees. Strangely enough, in the matter of attack and spontaneity of feeling the chorus was at its best in Mr. Coleridge-Taylor's "The Atonement," a work which had been by no means fully rehearsed. It is a pleasure to turn from the necessity of writing adverse criticism, and to emphasize, with more particularity, the splendid work done by the choir in the direction of refinement of tone and delicacy of interpretation. "His mercies on thousands fall" and "Yet doth the Lord see it not" in the "Elijah"; "He sent a thick darkness" in "Israel in Egypt"; the "Kyrie Eleison," the "Be merciful, be gracious," and "Lord, thou hast been our refuge" in "The Dream of Gerontius"; and "The Lord is a God of Judgment" in Sir Hubert Parry's "Voces Clamantium" remain in the mind as singularly beautiful performances. Nor was the choir lacking in energy when the conductors called for it. Turning from the performances (I will omit mention of the soloists, as their achievements have been sufficiently reviewed), I must give a brief account of the new works produced at the festival.

It may be said at once that the programme of the Hereford Festival raised it far above a mere local musical meeting, and it was satisfactory to note that the new compositions by native musicians aroused much interest. Dr. Elgar's "The Dream of Gerontius," which is not new, drew the largest audience of the week, but much interest was also shown in the production of Mr. Coleridge-Taylor's "The Atonement," Mr. Granville Bantock's "The Wilderness," and Sir Hubert Parry's "Voces Clamantium." Dr. Elgar's oratorio has been fully criticized from time to time, and now that it is so cordially accepted by his countrymen I could leave it uncriticized. But, in common honesty, I feel I must record the fact that it failed to impress me as deeply as at Birmingham and Sheffield. The first was an inadequate performance; the second was the best I have yet heard; that of Hereford was excellent in its refinement and mystical tenderness, but fell short of the right intensity and clearness. The failure of the work to impress me, however, was not due to the choir, but to the character of the music itself. The long recitatives of the dying man and of the soul I found rather wanting in musical interest. The nature of Cardinal Newman's poem demands solemnity and an absence of undue emotional violence, but these qualities could be conserved in a vocal style of more sustained invention. As an instance, the utterances of the angel are of more emotional interest than those of the dying man. Again, I find that the mood of the music is almost too sentimental and weak; the melody is not of the sublimest order, and a good deal of the contrapuntal writing, especially in the chorus "Praise to the Holiest," is rather clever on paper than grand in performance. But once again I was impressed by the sincerity of the music. Dr. Elgar has not attempted to write otherwise than as he feels; there is no false, grandiose pretentiousness in the work, and that rare quality of sincerity and the full and yet unexaggerated expression of individual outlook and temperament have made, and will make, "The Dream of Gerontius" deservedly popular.

We might have been told a little more concerning Mr. Granville Bantock's "The Wilderness," which is, apparently, an orchestral interlude from a symphonic oratorio. The composer has chosen a big subject—nothing less than the description of the struggle, temptation, and triumph of Christ. The opening of the interlude is very suggestive of the desert, with the touch of mystery the subject demands. This reminds one, in general complexion, of the composer's "The Witch of Atlas," a work which should be performed more often. The mental struggles of Christ,

however, are treated rather theatrically, and the music does not rise to any adequate climax. As with Dr. Elgar in "The Dream of Gerontius," Mr. Bantock's melodic inspiration is not of the highest order, and his work suffers from a series of small climaxes, instead of rising steadily through tempestuousness to calm other-worldliness. On the whole, however, it is interesting music, well scored, ingenious, and picturesque. "The Wilderness" was performed on the Tuesday evening, and on the Wednesday morning we heard Mr. Coleridge-Taylor's "The Atonement." The composer had chosen to illustrate the Crucifixion, a subject which may appeal to him, but is viewed, I fancy, rather from the outside. The descriptive choruses and the furious demands of the mob for the life of the hated Jesus of Nazareth are finely conceived, with a direct touch of picturesqueness which hardly another of our composers could equal in its vivid reality. Some of the recitatives show a new strength of workmanship, but the supposititious solemnity of the work in reality descends to music of a strangely sentimental type. A duet between Pilate and his wife has evidently been introduced for the sake of the tenor and soprano. It is quite an excrescence, is singularly inept as drama, and pushes the principal figure into the background. Mr. Coleridge-Taylor should limit his talent to the illustration of subjects which are more akin with his peculiar temperament, and he should begin to exercise some kind of self-criticism. Much of his orchestral effects are naively banal, and should have been rejected as soon as conceived. Pizzicato chords on the double basses no longer darken our minds with horror, and we cannot now soar to sublime heights of sentiment at the bidding of a composer who tempts us to follow him by scoring sugary melody for muted violins with accompaniment of arpeggios on the harps. All one can say of "The Atonement" is that some of the choruses equal those in "Hiawatha," and that the rest of the work is a failure.

Sir Hubert Parry's "Voces Clamantium," Dr. F. H. Cowen's new orchestral work, "An Indian Rhapsody," and Dr. Phillip Wolfmum's "A Christmas Mystery" were the other novelties. In his motet for soprano and bass solos and chorus, Sir Hubert Parry has written a work which is as full as ever of a sturdy optimism. The solos are not, perhaps, of the first interest—I could not help comparing them with Brahms's "Four Serious Songs," and with a natural result; but the choruses are full of massive effects, and have an unusual melodic value. This was very noticeable in "And the voice of the weeping" of the chorus "I will create a new heaven," and the motet contains one of the finest bits of the composer's writing in the chorus "The Lord is a God of judgment." Dr. Cowen's orchestral rhapsody is an exceedingly bright, fanciful, and skilful study in Indian folk-songs and rhythms. The scoring is tasteful, and the work as a whole should be popular. The disappointment of the festival was the much-discussed "A Christmas Mystery," which was first performed in England a couple of years ago, under Dr. Elgar's direction, at Worcester. It was sung at Hereford in the English version of the late Miss Constance Bache. Perhaps one should be of German birth to appreciate this "mystery" at its real value. To me it seemed a very artificial and heavy attempt at naïveté. The polyphonic skill of the modern parts of the work is unquestionable. Dr. Wolfmum has assimilated the "Meistersinger" counterpoint, but though he uses the old German folk-songs and hymns with much skill I did not perceive any real inspiration or emotional glow of his own, such, for instance, as one finds in Humperdinck's "Hänsel and Gretel." "A Christmas Mystery" is really capellmeister music of a modern type. Foreign critics have said that Dr. Wolfmum has been very successful in amalgamating old and new styles in his "Mystery," but that was by no means my impression. Perhaps the work would be more effective with scenery, and possibly the performance should have been smarter, and the naïveté more pronounced in humour, but, even so, nearly two hours of rococo, modern-antique music, without any individual inspiration, must, I fancy, prove wearisome. I began

my article by an apology for not being able to view the Hereford Festival from a local standpoint, but no such apology is needed for the programme itself, which gave the festival an intrinsic musical interest.

E. A. BAUGHAN.

THE CONNECTION OF CORELLI WITH ENGLAND.

CORELLI was never in England in the flesh, but his spirit has been for many years with us. Something simple and direct there is about his music which falls in with our national humour; and the English people, though somewhat uncertain in their tastes, are loyal to a fault when they have once formed them. In the England of the eighteenth century there was but one rival who disputed Handel's sovereignty, and that was Corelli. The second music at the theatre was almost invariably taken from his Opus 5, the violin sonatas. Early in the century Thomas Shuttleworth, of the "Swan" tavern, supported his family entirely by copying them for his patrons; and in the sale catalogue of "Tom" Britton's music, out of 160 lots no fewer than ten consisted of Corelli's works—some in Dutch print, and some in Italian handwriting. Now Corelli died in 1713, and Britton's sale was held in 1714; therefore it is plain that the popularity of Corelli in England was assured even in his lifetime. That it endures to this day, the perpetual reprints and rearrangements which issue from the press are enough to prove. Indeed, among Corelli's contemporaries there is but one who enjoys such an evergreen popularity as a writer of violin music, and that is J. S. Bach. In this respect even Handel yields to his friend and rival. It is a strange survival; for there is so little of his music, and what there is looks at first sight cold and commonplace. But the secret of its wearing so well is its splendid suitability for the instrument, which instinctively recommends it to the performer, and the dignity and smoothness of the melody which Corelli spent so many years in refining and polishing. It seems commonplace, simply because his style has become the model of all his successors.

The rapid progress of the Italian's renown in those days of slow communication, when the music of Bach, for example, remained practically a dead letter, is sufficiently remarkable to make it interesting to trace the possible channels by which it was conveyed to England.

Like most artists, Corelli spent the earlier years of his life wandering about Europe in search of musical experience. He attended Mazarin's new musical academy in Paris, and for five years was retained in the service of the Elector of Bavaria. During this tour he perfected his style and composed his earlier three-part "Sonate da Chiesa" and "da camera." On his return to Rome in 1685, his reputation was so far established that he led all the chief performances of the capital. He presided, for instance, at Cardinal Ottoboni's weekly "accademia," and was the director of the concerts given by Christina, Queen of Sweden. This remarkable lady, the daughter of Gustavus Adolphus, had resigned her throne and become a convert to Romanism. She resided in great state in Rome itself. Her house was a centre for literature and art, and she sought to combine the privileges and dignities of royalty, which she had no wish to resign, with the independence and freedom of the private person.

It was only natural therefore that when James II. of England sent his unhappy embassy to Rome in 1686, she wished to take part in the entertainment of the Earl of Castlemaine and his suite. Here was the King of England taking steps to reconcile himself also to the Holy Father and to follow her illustrious example. At a time, therefore, when the Holy Father himself was in two minds as to what answer he should make to James's message, Queen Christina was inditing turgid panegyrics in praise of his virtuous resolutions, and planning an entertainment on the grandest scale to celebrate so unique an occasion.

On the day appointed, the Earl of Castlemaine, with his suite drawn from the best Catholic families of England—the Howards, Arundells, and Tichbornes—sat to hear a grand allegorical drama, which introduced, as leading characters, "London" and the "Thames" among a host of metaphorical beings. It was written by Alessandro Guidi (with the help of the Queen), set to music by Pasquini, and sung by 100 choristers, accompanied by 150 stringed instruments, at the head of whom sat Corelli.

That the leader of the orchestra was a person to attract attention we can well imagine. Every composer who is also a great performer acquires from that very fact a striking personality; and Corelli had great natural advantages—a handsome face and dignified bearing—in addition to his talents. His success as an orchestral leader was very great. He was the first to insist on minute correctness of detail and unanimity of bowing. But it was when he stood up to play that he first attracted attention, and then compelled admiration. He had all the externals of genius—the rolling eye and rapt expression, which often do as much for a man's momentary success as did the tone, "silver and clear as a trumpet," which proceeded from his instrument.

That the members of the ambassador's suite were impressed we can well believe. Apart from the significance of the occasion, the fact that they had a queen for their hostess, and a daughter of Gustavus Adolphus to boot, there was the music—such music as no Englishman could ever have imagined before. Even in these days of large orchestras, 150 stringed instruments in one band cannot be heard outside the Handel Festival.

And then when the tutti ceased and there arose in the hall the passionate and penetrating cantilene of Corelli's violin, men who had heard nothing better than Baltzar of Lübeck running rapid divisions over the upper part of the finger-board, can hardly have contained themselves for delight. Everyone was talking of Corelli. He was to be seen and heard in the best salons at Rome; still more, he was treated as an equal by the greatest aristocrats of the capital. Now in the England of the seventeenth and eighteenth centuries, a fiddler might be good company at a tavern, or useful in a theatre, but he remained a fiddler, and was not to be seen in high places. Hearne talks with contempt even of Handel, and of the foreign crew which formed his band. The members of this embassy, therefore, and the many other young men who came to Rome about this time on the grand tour, must have carried away with them more than a mere reminiscence of Corelli and his music. His personality must have given them a new sense of the importance of his art, and inspired them in many cases with affection for the man as well as admiration for the artist. It certainly did so in the case of Sir Richard Mount Edgcumbe, the first of a distinguished family of musical connoisseurs. He became Corelli's pupil and ardent disciple during the two or three years he stayed in the capital. On leaving Italy to enter Parliament in 1701, he carried away with him most of the master's music in manuscript, as well as two portraits painted by his artist friend, Hugh Howard.

And what a contrast must he have found on his return between Cardinal Ottoboni's "Accademia" in Rome and Tom Britton's weekly meeting in Clerkenwell, to which he took his treasures! Here, in a long, low, and narrow loft over a "small coal" warehouse, were held the only concerts, worthy the name which the London of that day afforded. Up the crazy stairs of that primitive music-room went not only the chief musicians of the day, but also ladies of rank and fashion, to hear Torelli, Bassani, Stradella, and the still more excellent strains of our own great countryman Purcell.

For more than fifty years the simple-minded host kept up this primitive *soirée*, and played a kind of double *rôle* in the life of London. Up to the stroke of twelve a tradesman, parading the streets in blue blouse with sack on shoulder, calling "small coal" in his musical cry of the perfect octave; after twelve, the associate of gentlemen—anti-quarian, alchemist, and musician. But, distinguished as his

acquaintance was, he made it his rule to know no one outside his business when on his rounds, and it was only at the urgent invitation of Mr. Woolaston, the painter, that he entered his house in his workaday clothes and sat for his portrait.

The manner of his death was as remarkable as his life. A friend introduced into one of his meetings a ventriloquist, who, speaking in spectral tones, informed "Tom" that unless he fell on his knees at once and said the Lord's prayer, he should shortly die. He did it at once, but the shock was too great for a man of his sensibility, and the next day he died, leaving his friend to lament the foolish practical joke.

It was in this company that the first performances of the Italian's music must have taken place. A list of the *habitués* is a list of all the best native musicians. Thither went Obadiah Shuttleworth, the son of the Thomas mentioned above, Dr. Pepusch, Mr. John Banister, Woolaston the painter, and later Handel himself. Here Matthew Dubourg, who led the first performance of the "Messiah," made his *début* as a child. Standing on a stool, he played one of Corelli's solo sonatas, and was "near falling to the earth" at the sight of so distinguished a company.

The first printed notice of Corelli's works is to be found in an advertisement of the *London Gazette* of the year 1695, which runs: "Twelve sonatas (newly come over from Rome), in 3 parts, composed by Signeur Arcangelo Corelli, and dedicated to his Highness the Elector of Bavaria, are to be had, fairly pricked from the true original at Mr. Ralph Agatter's, Musical Instrument Maker, over against York Buildings in the Strand, London." Probably these were of Shuttleworth's copying. There were none but MS. copies produced in England till 1710, when Walsh's edition of the "solo sonatas" appeared, printed from pewter plates.

During the great vogue which Corelli's music enjoyed it appears to have been used in the church as well as in the theatre. The writer has a copy of the fine Dutch "seconde édition," printed in Amsterdam, which is full of notes relating to its use to provide voluntaries. Movements are marked "Fine Chorus," "Full Swell," etc., and the more brilliant numbers, "Solo Cornet"—a few notes here and there are altered to suit the compass of the solo stop, and in one place a psalm tune is added on a spare staff, to act as a suitable finish. Sonata IX. (first movement) is marked "Good for extempore variations," though how far such elaborations can have assorted with the calm dignity of the Italian's style must remain a matter of doubt.

A last connection between England and Corelli is suggested by a note on the title-page of this same second edition. It runs as follows:—

"On trouve aussi à Amsterdam chez Estienne Roger deux livres, où il y a divers sonates de Corelli, qui n'ont jamais été imprimés en Italie."

These sonatas were not the composition of Corelli at all, but imitations of his style attempted by one Giovanni Ravenscroft, at that time resident in Italy. It is tempting to identify him with John Ravenscroft of the Tower Hamlets waits, who was noted for his hornpipe playing at Goodman's Fields theatre. But the latter, though an excellent player, was so ignorant of music that he could not put a bass to his own hornpipes; so that these spurious sonatas must be put down to some unknown English musician living abroad at the time.

In conclusion, may we not fairly boast that the favour which Corelli has always enjoyed in our country is a testimony to our own appreciation for thoroughness? He wrote but little, considering his long and quiet life, but what he did he did excellently well. He spared no pains to make everything as perfect as it could be before it was made public. There sometimes prevails a notion that spontaneity is a necessary condition of first-rate art, but the conditions of Corelli's life and work show that immortality may be the reward of patient perseverance, even when at the moment it appears to be overshadowed by the more striking gifts of genius of a different kind.

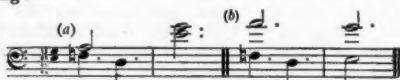
E. D. R.

BEETHOVEN'S PIANOFORTE SONATAS.*

SECOND NOTICE.

THE sonatas of Beethoven, especially the later ones, are of lasting interest. Haydn spent much time, it is said, over his "Creation," because he wanted it to last a long time; and we know from the sketch-books how long and how patiently Beethoven worked at his sonatas, both great and small; even for the Sonatina in G, Op. 49, No. 2, sketches were made by him. Concerning the music of the sonatas in this new edition, there is, of course, nothing particularly new to say. But as those from Op. 53 to Op. 111 were edited by Bülow, under whom Signor Buonamici studied, and by whose deep knowledge of Beethoven's works he so largely profited, it may be interesting, as well as instructive, to refer to a few passages from which it will be seen that our editor has taken quite an independent view of things. In Op. 106, in the three bars before the recapitulation section of the opening Allegro, Bülow strongly complains that the A sharp has been changed by editors, before his time, into a natural, "an enharmonic into a trivial chromatic effect," as he says. We find, however, that Buonamici follows Mandy-czewski, and puts the natural; and Beethoven's own sketch of the passage in question might be quoted in favour of that reading.

In the Prestissimo of Op. 109 Bülow suggests, in a footnote that but for the sketch Beethoven would have written differently. At *a* is the original, at *b* the Bülow reading:—



Buonamici adopts this reading, but has a different and, we think, a more ingenious way of executing it. There is another passage at the end of this same sonata to which attention may be called, for it opens up an important question. In the last shake bar before the final delivery of the theme, Bülow, following Liszt, has added two notes not, apparently, to be found in the autograph; by this addition the bar is made similar to the two previous bars. Now, why should Beethoven have exactly imitated them? Does not the abrupt breaking off on the A



sound quite Beethovenish? But the immediate point is this: Bülow is so much in favour of the Liszt reading that he inserts it into the text. He certainly explains in a footnote what he has done, but anyone not happening to read that footnote—and such things are passed over by many players—would think that these added notes were actually Beethoven's. Buonamici is also in favour of playing them, and also writes them in the text, but carefully places them within brackets.

In the first movement of the *Sonate caractéristique*, Op. 81a, the autograph has a different reading in the bass from that of Bülow and most editions. It is, of course, quite open to the present editor to prefer the usual reading, but it ought to have been given in a footnote; this remark applies also to the change mentioned above in Op. 109.

In the matter of fingering, great thought and skill is shown. Bülow is at times followed, as, for instance, in the clever fingering in the *finale* of the *Appassionata*—



* Beethoven's Pianoforte Sonatas, edited by Giuseppe Buonamici. London. Augener & Co. For previous notice see No. 389, May, 1903, page 81.

—but often there are marked differences, and altogether, from a practical point of view, the Buonamici would, we think, be preferred to the Bülow fingering. In the matter of metronome marks we again perceive independence of thought. In the *finale* of the *Appassionata*, Bülow has 132-8, but Buonamici 144, which we prefer. In Sonata in A, Op. 101, all the marks differ from those of Bülow. Of course, it cannot be said that the one is right, the other wrong; the exact tempo is, to a certain extent, a matter of feeling. The present edition is remarkable for the clearness of the print, the elegance of the get-up, and last, though not least, for the cheapness of the price. There are useful notes at the commencement of each sonata stating, when possible, the time of composition, and also date of publication.

OPENING OF THE MUSICAL SEASON IN PARIS.

THE Opéra Comique gave the first signal of the theatrical campaign. On September 1st Charpentier's "Louise" achieved a new triumph. Mlles. Friché and Coulon, with MM. Beyle and Dufrane, constituted a magnificent cast, and the orchestra, under the baton of M. Messager, rendered perfect justice to the brilliant though rather sensual music of the young composer. The programme of the first week continued as follows: Wednesday, "La Vie de Bohème" (Puccini); Thursday, "Carmen"; Friday, "Mireille"; Saturday, "Werther"; Sunday, "Traviata"; and Monday, "Le Domino Noir." As novelties M. Carré is preparing "La Fille de Roland," by Henri Rabaud, "La Tosca" of Puccini, "La Reine Fiammette" of Xavier Leroux, and "Le Jongleur de Notre Dame" of Massenet, which proved so attractive at Monte Carlo last season, and which has met with immense success in Germany.

The indefatigable manager of the Opéra Comique, not having been able yet to realize his project of founding a popular opera house in Paris, has offered, during the present season, forty performances at half-price, instead of the ten which he is bound to give. These popular performances are to take place every Monday, holidays excepted. The series commenced on Monday, September 7th, when "Le Domino Noir" was charmingly performed.—At the Grand Opéra they are actively rehearsing Verdi's "Otello," in which Alvarez will appear this month. The now celebrated tenor will make his *réentrée* as Jean de Leyde in the "Prophète," will then sing the "Cid" of Massenet, with Mlle. Bréval as Chimène, and afterwards he will create the "Fils de l'Etoile," by Erlanger.—Saint-Saëns's "Henry VIII." resumed the series of its successes on September 2nd by the *réentrée* of Mmes. Héglon and Grandjean, and M. Delmas.

M. Gailhard, desirous of bringing out "L'Etranger," a new but short opera by Vincent d'Indy, has decided to complete the evening's programme with Mozart's "Enlèvement au Sérail," two operas representing the antipodes of musical style! As a rule no artistic respect is paid to Mozart's operas in France. I am most anxious to see in which way this delightful work will be arranged, and especially to know who will sing the part of Constance. Mozart wrote it for his sister-in-law, Mme. Lange, who was endowed with a beautiful soprano voice of an exceptional compass, and a wonderful agility. A singer for such a part does not exist at present at the Grand Opéra. Therefore they will not hesitate to cut, to transpose, and to transform the music of Mozart, as they do whenever an opera of the immortal master is given in Paris.

As the Grand Opéra is crowded every night throughout the year with foreigners, who come to look at the house, the stage, the decorations, rather than to hear the music, M. Gailhard does not perceive any necessity for adding celebrated artists to his com-

pany. From time to time he announces that he has discovered a brilliant star, the papers speak enthusiastically about it, and, after long and mysterious preparations, the star comes out as Juliette or Marguerite. Some journals praise, others criticize the *débutante*, but the general public, consisting principally of foreigners, remains indifferent, and that is just what M. Gailhard desires. After a year or two the old star disappears, and a new one is introduced to the Parisian public in the same way. The last vocalists used for that purpose by M. Gailhard have been Miss Betty Abbott and Miss Jane Noria. Both ladies are Americans, and both have made their first appearance at the Grand Opéra as Juliette! Miss Abbott has a very pleasing soprano voice, but she lacks artistic temperament. So after a year she was sent away. Miss Jane Noria, the new star, is an experienced artist, having sung during many years on the American stage. Her voice is no longer fresh, and its compass is limited. She has a very good stage figure, she acts pretty well, but she may be styled an *utilité* rather than a star.

The greatest event of the next musical season of Paris will be the opening of a "Théâtre Lyrique," inaugurated by the brothers Isola, the clever and rich managers of different musical establishments in Paris. They have already renewed, embellished, and made comfortable the old Théâtre de la Gaîté; they have engaged a powerful company, and will play the best operas of the old *répertoire*, so neglected nowadays.

The short season will begin between the 10th and 15th of October. "Hérodiade," by Massenet, comes first, with Mlle. Calvé and Mme. Litvinne alternating in the part of Salomé. The next opera will be "La Flamenco," a new work by Lucien Lambert. The great attraction of this operatic venture will be Halévy's "Juive," with Félia Litvinne as Rachel, and M. Duc as Eléazar.

The brothers Isola will spare neither labour nor expense to present the Parisian public with perfect operatic performances. The undertaking is in every respect praiseworthy, and deserves to be encouraged by the public, if they understand the artistic importance of having a third independent opera-house in Paris. Here a good reproduction of the best works of past periods will keep alive the æsthetic principles of real art, and the glorious traditions quite disregarded in our time. Young composers, at the same time, will find in the Théâtre Lyrique a new and easier way to make themselves known. In one word, it will be a blessing for art and artists if the Brothers Isola succeed in their difficult and costly experiment.

The Concerts-Lamoureux (the first announced this season) will be resumed on Sunday, October 18th, under M. Chevillard's direction. That will not prevent the renowned *chef d'orchestre* from being present at the Wagner Festival in Berlin, where he will conduct works by Berlioz and Saint-Saëns. Times change, and we change with them!

S. D. C. MARCHESI.

OUR MUSIC PAGES.

We offer to our readers this month two short pieces. The first is entitled "Improvisation," and it is No. 1 of Op. 18, by Max Reger, a composer who has often been mentioned in these columns. Though his skill has never been called in question he has at times been charged with over-elaboration, and with excessive use of chromatic notes. Here he appears in exceedingly simple mood. The melody is flowing and attractive, and the harmonies are out of the common, without sounding forced. It is a charming little movement. The second piece is by Stepan Esiopoff, and it is entitled "Joyful Meeting." The music is light and refined. The joy expressed is not of a boisterous kind, but one felt within rather than expressed outwardly.

Reviews of New Music and New Editions.

Augener's Edition of the Pianoforte Music selected by the Associated Board of the Royal Academy of Music and Royal College of Music for Local Examinations in Music, 1904. Syllabus A:—Local Centre Examinations. Intermediate Grade: Lists A, B, and C (Edition Nos. 5031, 5032, and 5033; price, net, 1s. each); and Advanced Grade: Lists A, B, and C (Edition Nos. 5034, 5035, and 5036; price, net, 1s. each). London: Augener & Co.

THE first study, List A of the Intermediate Grade, opens with Bach's Three-part Invention, No. 8 in F, one of those little pieces in which the composer displays his science with wonderful ease and lightness. The second is by E. Pauer, No. 8 of 24 Studies, Op. 67, on arpeggio chords, the left hand crossing over the right striking the melody notes; and the third by Heller, a lively piece of the hunting kind. The first piece is the opening Allegro from Hummel's Sonata in E flat, Op. 13, a movement quite classical in style; a Beethovenish spirit pervades the music, yet there is never direct imitation. The principal "Alleluja" theme is stately. Next comes Schumann's clever Canon in B minor, from the Sonata, Op. 118, No. 2; the imitation is at the octave, and it is well brought out by the answering of certain notes marked *sf*. The third piece is Mendelssohn's graceful "Lied ohne Worte," Op. 62, No. 1. List B has also for its first study a Bach three-part Invention, No. 12 in A, quite as clever and quite as attractive as the one mentioned above. A useful Study by Steibelt (Op. 78, No. 10) on broken chords interspersed with passing notes counts as No. 2, while for No. 3 is presented Sterndale Bennett's exceedingly refined Study in D flat, Op. 33, No. 25. Piece No. 1 is the Minuet from Beethoven's Sonata in B flat, Op. 22, representing the master in a simple yet characteristic mood; there is an old-world grace in the music. For No. 2 is given the charming last movement from Goetz's Sonatina in F. No. 3 is the Chopin Mazurka in C major, Op. 33, No. 3, concerning which Lenz, who was one day taking a lesson from the composer, witnessed an angry scene between him and Meyerbeer, the latter maintaining that it was in duple, and Chopin, of course, that, as marked in the signature, it was in triple measure; each, of course, stuck to his own opinion. List C opens with Handel's Allegro in G minor, the third movement of Suite No. 7. As a study in phrasing, and in smooth legato playing of running passages, the music is most useful, and when the student has mastered it he can turn his attention to its beauty, and to the simple yet effective way in which the composer expressed his thoughts. Cramer's Study in D, No. 19, with passages in thirds principally for the right hand, is written in a bold, characteristic style. Next comes Mayer's Study in C, Op. 168, No. 3, in which broken chords for the right hand are usefully and tastefully displayed. The first piece is the opening movement of Mozart's Sonata in B flat, written in 1779, when he was in the prime of manhood. Notable are the charm and ease of the music; no composer excelled him in these qualities. The second is a pleasant Sonata in C by Scarlatti, the most noteworthy writer for the harpsichord during the first half of the eighteenth century. The last number is Tchaikowsky's attractive "Chant sans Paroles," Op. 40, No. 6, a piece full of that plaintive charm so characteristic of the composer. The three lists of the Advanced Grade present music of still higher interest. All the composers mentioned were good, some great, pianists, and when not hampered by the necessity of making their music easy, naturally gave looser rein to their imagination, and also to their fingers. List A commences with the Prelude in F minor from the first part of "The Well-tempered Clavier," the melodic character of which gives to it special charm. The second and third studies are by Czerny and Mayer. The first

piece is the finale from Beethoven's Sonata in D, Op. 10, No. 3, the opening phrase of which has a curiously interrogative effect; Chopin's A flat Nocturne, Op. 32, No. 2, and Mendelssohn's "Lied ohne Worte," Op. 67, No. 6, the second and third pieces, and both great favourites. List B has first a Study by Ignaz Moscheles in D minor, Op. 70, No. 6, clever, extremely useful, and, moreover, interesting enough to make one forget that its chief aim is technical. No. 3, by Loeschhorn, Op. 196, No. 7, requires light and agile fingers; the spirit of Weber pervades the music, which, indeed, seems to offer a kind of preliminary practice to the opening movement of that composer's Sonata in C. No. 2 is not included in this volume; it is No. 10 of Twelve Studies by Walter Macfarren, and can be had in separate form only. By way of pieces we find the first movement of Bach's Italian Concerto, Schumann's Romance in F sharp, Op. 28, No. 2, and Rheinberger's "Die Jagd," Op. 5, No. 1, and if any candidate is not satisfied with such a selection, he must indeed be difficult to please. It offers admirable examples of the classical, romantic, and modern schools. "Classical" and "romantic" are only rough and ready terms, for the spirit of romance is certainly to be found in Bach's music. List C has for its first Study, Bach's Fugue in C, from the second part of "The Well-tempered Clavier." As finger practice, nothing could be better, yet that is its smallest merit. Nos. 2 and 3 are Studies by Clementi (from the "Gradus ad Parnassum") and Cramer (in G, No. 78), both offering stiff though not unpleasant work. The three pieces are by Hummel, Heller, and Chopin: the first a Scherzo in D minor, from the Sonata in D, Op. 106, which is justly described as "Un Scherzo all'antico," for though the harmonies may be modern, it has old-world dignity and grace; the second an interesting Improvisata in C minor, Op. 16, No. 20; and the third the universally known and admired Impromptu in A flat, Op. 29.

Five Characteristic Pieces, in study form, for the Piano-forte, by H. A. WOLLENHAUPT, Op. 22. Edited by GEORGE LANGLEY. London: Augener & Co.

WE recently called attention to a Study by this composer, in the form, or, we may say, under the disguise of, a piece. The idea is sensible, for there is no earthly reason why technical work should not be presented in an attractive manner. The first, second, and third are on scale passages and broken chords, with passing notes interspersed. No. 4 is a Song without Words, the special study being to play the melody and part of the accompaniment with the right hand, giving prominence to the former without undue emphasis. No. 5 is lively and very pleasing. They have all been carefully edited by Mr. Langley.

Easy Pieces for the Piano-forte, by L. VAN BEETHOVEN.

Selected, edited, and arranged in progressive order by ERIC KUHLMSTROM. Vol. I., *The Easiest Pieces*, and Vol. II., *Easy Pieces*. (Edition Nos. 6024a and 6024b; price, net, 1s. each.) London: Augener & Co.

THERE are no fewer than twenty-two pieces in the first of the two volumes. The thirty-two piano-forte sonatas of Beethoven are very familiar, and so too are many of his airs with variations, and some of his detached pieces. But there are some numbers in this collection which, if not unknown, are, at any rate, not generally known. There are, for instance, six Pastoral Dances (Ländlerische Tänze). They were written for two violins and cello, and published in 1802, the piano-forte arrangement appearing at the same time, so that both versions most probably emanated from the composer. They are charmingly fresh and naive. Then there are four Minuets. The first two, in the key of C major, are also early compositions, the date of publication being 1796; they are Nos. 1 and 6 of a set of six Minuets originally written, it is supposed, for orchestra, probably for one of the balls of the Society of Artists; the other two are Nos. 5 and 4 of the same set. The second volume contains only seven numbers, but they are of

longer compass. First comes a charming Rondo in A, and it appeared in print already in 1784, the composer being at that time only fourteen years old. No. 2 is the air "Une fièvre brûlante," from Grétry's opera "Richard, Cœur de Lion," with variations. Nos. 3 and 4 are the first two Bagatelles, Op. 33, and No. 5 is the third of Op. 126. No. 6 are the Variations in G on a theme as lovely as it is unpretentious. It is interesting to note that even for this simple piece Beethoven made sketches, in which the theme differs slightly from the published version. The last number is the *Presto alla tedesca* from the Sonatina in G, Op. 79.

Gondoliera, barcarolle, and *Près d'une Source*, petit morceau caractéristique, by STEFÁN ESİFOFF. London: Augener & Co.

THE first of these two piano-forte pieces has simplicity and charm; moreover, it is easy to play, easy so far as the notes are concerned, but the music is delicate and requires to be phrased accordingly. The second piece has an expressive melody, enhanced by a cleverly harmonized accompaniment. The "petit" of the title might lead one to suppose that it was suitable for a child; as a matter of fact, it is slightly more difficult than the *Gondoliera*. Both pieces may be warmly recommended to teachers.

Processional March for the Piano-forte by GEO. F. ANDREWS. London: Augener & Co.

A POMPOUS introduction of a few bars leads to the march proper. In a piece of the kind clear rhythm is essential, and this quality is not lacking. The principal section is at first stately, afterwards becoming of softer, more melodious character. The middle portion in the key of the flattened sub-median—the original key is C major—offers marked variety. When the principal theme is resumed, it is presented with certain modifications, and a few added bars by way of coda brings the piece to an effective close.

Cecilia, a collection of Organ Pieces in diverse styles.

Books LXIII. and LXIV. Edited by E. H. TURPIN. (Edition Nos. 5863 and 5864; price, net, 1s. each.) London: Augener & Co.

THE first volume contains a Concerto in D minor, by Wilhelm Friedemann, the gifted son of Johann Sebastian Bach. A footnote gives the interesting information that the first edition of this work, edited by F. K. Grienkerl, was printed from a manuscript in the handwriting of the composer's father. The Concerto opens with an *Andante*, and in the pedal part—in which, by the way, there is a pedal point, repeated quaver *d*'s (the signature is \sharp) during twenty-one bars—is foreshadowed the broad theme of the fugue which follows. In the theme and in the fugue itself the influence of J. S. Bach is perceptible, but the music has a character of its own. The son, like the father, was a master of his art. The *Largo* is delightfully graceful and piquant, and the *Finale* bold and attractive. The general character of the writing, the harmonic progressions and figuration determine the period to which it belongs, yet there is nothing stiff or old-fashioned in the music. Organists will take great delight in playing it.

Book 64 contains two numbers. The first is a *Toccata* on the ancient Sarum melody "Sanctorum Meritis," by C. W. Pearce. This is a dignified piece. Composers sometimes waste their skill on a feeble or uninteresting theme, but such is not the case here. The workmanship is quite in keeping with the stately melody, and there is well-ordered variety; interest never flags. The *Prelude and Fugue*, by Max Reger, show admirable workmanship, and great breadth and life. The composer at times seems to strive too much after originality. Here he writes in a clear, and, for the most part, diatonic style. It is a work of exceeding great merit.

IMPROVISATION

by

MAX REGER.

Op. 18, N^o 1.*Allegretto con grazia.*

PIANO.

p

mf

p

mf

foco rit.

a tempo

p

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JOYFUL MEETING

by

STEPÁN ESIPOFF.

Moderato espressivo (quasi Allegretto).

PIANO.

mf *ten.*
Con pedale.

mf *ten.*

f *ten.* *espress.* *mf*

mf *ten.* *mp poco rall.* *mf*

a tempo
mp espress.
ten.
mp
ten.

mf
dolce
mp
espress.

f
ten.
mf
ten.
foco dolce
mp

mf
ten.
f espress.
foco riten.

Tempo I.
mf
mp

The musical score is written for piano on five systems of grand staves. The notation includes various musical symbols such as notes, rests, and fingerings. Dynamics like *mp*, *mf*, *f*, and *mp* are used throughout. Performance instructions such as *a tempo*, *ten.*, *dolce*, *espress.*, *foco dolce*, *foco riten.*, and *Tempo I.* are present. The key signature is one sharp (F#). The notation is in a standard musical format with a treble and bass clef for each system.

The musical score consists of five systems of piano notation, each with a treble and bass staff joined by a brace. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

System 1: Treble staff has a triplet of eighth notes, followed by a half note, and then a triplet of eighth notes. Bass staff has a half note, a quarter note, and a half note. Dynamics: *mf*. Articulation: *ten.* (tension), *mf* (mezzo-forte), *ten.* (tension). Pedal markings: *ped.* and *** (crescendo).

System 2: Treble staff has a triplet of eighth notes, followed by a half note, and then a triplet of eighth notes. Bass staff has a half note, a quarter note, and a half note. Dynamics: *mf*, *f* (forte), *espress.* (espressivo). Articulation: *ten.* (tension). Pedal markings: *ped.* and *** (crescendo).

System 3: Treble staff has a triplet of eighth notes, followed by a half note, and then a triplet of eighth notes. Bass staff has a half note, a quarter note, and a half note. Dynamics: *mf*, *mf*. Articulation: *ten.* (tension), *ten.* (tension). Pedal markings: *ped.* and *** (crescendo).

System 4: Treble staff has a triplet of eighth notes, followed by a half note, and then a triplet of eighth notes. Bass staff has a half note, a quarter note, and a half note. Dynamics: *mp* (mezzo-piano), *mf* (mezzo-forte), *f* (forte), *espress.* (espressivo). Articulation: *ten.* (tension), *a tempo*, *ten.* (tension). Pedal markings: *ped.* and *** (crescendo).

System 5: Treble staff has a triplet of eighth notes, followed by a half note, and then a triplet of eighth notes. Bass staff has a half note, a quarter note, and a half note. Dynamics: *mp* (mezzo-piano), *mp vivo*, *mf* (mezzo-forte), *p* (piano). Articulation: *ten.* (tension), *a tempo*, *ten.* (tension). Pedal markings: *ped.* and *** (crescendo).

Selections and Movements from the Works of Celebrated Composers. Arranged for the Organ (with Pedal obbligato). No. 17, Air and Romance from "Faust" (Berlioz), and No. 18, Hungarian March from the same. Both arranged by E. DUNCAN. London: Augener & Co.

THE orchestral works of Berlioz do not come out well on the pianoforte. That in a way might be said of the symphonies or overtures of Beethoven, but in the latter the grandeur of the music makes itself felt in spite of absence of colour. In Berlioz the colour seems, as it were, so very much mixed up with the musical ideas, that one will scarcely bear separation from the other. The organ has the great advantage of being able to reproduce if not the exact colouring, a fair imitation of it. The Air, "Mid Banks of Roses," sung by Mephistopheles, with the soft stops of choir and swell, makes an interesting piece, and the transcription of Margaret's pathetic Romance is extremely good. The famous March has been effectively arranged, yet it is of only moderate difficulty.

Scène de Ballet, Fantasia for Violin with Pianoforte accompaniment by CH. DE BÉRIOT, Op. 100. Revised by ERNST HELM. (Edition No. 7336; price 1s. net.) London: Augener & Co.

AN introductory *Allegro vivace* leads to an *Adagio cantabile*, with a flowing, expressive melody. The next section is a brisk *Boléro*. The rhythm of such a movement is in itself exhilarating, but the music is engaging. This *Boléro* breaks off suddenly, when a soft cantabile phrase, followed by a stretto passage, leads to an elegant waltz, and finally to an *Allegro appassionato*. This *Scène de Ballet* is admirably written for the violin, and the music is showy without ever becoming vulgar, and without making too heavy a demand on the performer.

Berceuse for Violin with Pianoforte accompaniment by BERTRAM FLETCHER. London: Augener & Co.

THIS is a graceful little piece, and, though small in compass and unpretentious in form, it is by no means devoid of merit. It commences with a well-articulated theme, with appropriate rocking accompaniment, in the easy key of G, which reappears more than once, for the music is in rondo form.

RECEIVED FOR REVIEW.

ALLMAN & SON: (John A. Munday), "Songlets, Part I.—ASCHERBERG & CO.: (Emma Agar), "Just for the Old Loves Sake," song.—MAX BROCKHAUS, Leipzig: (Otto Dresel), G. F. Händel. 13 Soprano and 10 Alto Arias aus Opern und Oratorien, mit Begleitung des Klaviers, 2 Books.—CARY & CO.: (Colin McAlpin), "The Prince of Peace," cantata.—CLARENDON PRESS, Oxford: (Somervell), "Chart of the Rules of Counterpoint.—DONAJOWSKI: (H. Botting), "His Majesty," march for piano.—ENOCH ET CIE., Paris: (Swan Hennessy), "Berceuse," for violin and piano.—HENRY FROWDE: (Agnes E. Done), "A Short Account of Church Musicians"; (Gregory), "Palestrina Selections, Nos. 6 and 7."—S. C. GORDON, Calcutta: "India's Coronation Prayer," and "Mio Dolce Amore," vocal waltz.—GOULD & CO.: (A. E. Bishop), "The Rivulet" and "The Farewell of May," songs.—JONASSON-ECKERMANN, Berlin: (E. Wooge), "Three Forms of Baptism," Op. 10, for one or two voices and piano.—MARRIOTT & WILLIAMS: (Blanchard), "Album Leaves," Nos. 1 and 2, for piano.—PITMAN, HART & CO.: (Foster), "Pet's Piano Book."—REEVES: (L. Grieten), "Marine," Op. 23, for piano.—RICORDI & CO., Paris: (Louis Lombard), "Valse Excentrique," Op. 32, for piano.—ST. CECILIA MUSIC PUBLISHING CO.: (Thompson), "Deux Morceaux," for violin and piano.—W. STOKES, Worcester: (Stokes), "Life's Day," a bell chime.—STRITZKO & CO., Wien: (Algernon Ashton), "Sonata," Op. 101, for piano; "Romance" and "Tarintella," Op. 110, Nos. 1 and 2, for violin and piano.—VINCENT MUSIC CO.: (Robert), "Welsh Harp Method."—WARD, LOCK & CO.: (Sousa), "The Fifth String."—WEEKES & CO.: (P. St. John Lucy), "The Shrine of my Heart," song; (Plant), "Holy Communion in D"; (Bower Bower), "The Moon and the Star," song; (L. Budgen), "Six Songs," and "Patriotic March," for piano; (Burnett), "The British African Gavotte," for

piano; (Castleman), "Three Songs"; and "The Asra," song; (Garnett W. Cox), "Rondel," song; (E. Vine Hall), "The Angel's Message," cantata; (Heins), "Three Novellettes," for violin and piano; (Hensell), "Duo sans Paroles" Op. 2, for organ; (Read), "Rhapsody in G minor," for violin and piano; (Stirling), "Sauterelle," and "Danse Ancienne," for piano; (Ward), "Lullaby," for organ.—WILDMAN, Leeds: (Mayhew), "Five Little Pieces," for piano.—JOSEPH WILLIAMS: (Sims), "He will give you Rest," song.—WOOLHOUSE: (Adams), "The Watchful Pilot," song; (R. C. Clarke), "Song Cameos," Nos. 1 to 6, and "Love's Philosophy," song; (Kendall), "Waltz Song"; (Pearson), "John Gilpin's Ride to Ware," for piano; "Jesus, still lead on," hymn-anthem; (Sellers), "Slumber Song," and "The Worshippers," songs; (Stroud), "A Violet's Mission," song.—R. SMITH & CO.: (Shipley Douglas), Grand Selection from Wagner's "Meistersinger," for brass band, score.

THE PROMENADE CONCERTS.

IT is not so very long ago that the autumn concert season did not begin until the first week in October. Labouring under the delusion, apparently, that the few hundreds who constitute what is known as Society were the only members of the community who could reasonably be expected to support music, the powers that be elected to close the concert-halls during the months of August and September, and it was, in consequence, impossible for the music lovers among the few millions who are obliged to stay in town owing to the exigencies of business to take their pleasure in the way that most appealed to them. To Mr. Robert Newman belongs the credit of having altered this state of affairs. Some few years ago he realized that the late summer and early autumn were pre-eminently the time for music at cheap prices, and the Queen's Hall Promenade Concerts sprang into being. These concerts, which have been immensely successful since their inception, have served many useful purposes. They have done much towards bringing the now famous Queen's Hall Orchestra to its present state of perfection. They have brought Mr. Henry Wood into that prominence as a conductor which has now made his name familiar all over the world, and they have proved an educational factor of inestimable value. It is only necessary to compare the popular programme of to-day with that of five years ago to see how immense is the change that the public taste has undergone. The names of Wagner, Tchaikowsky, and Richard Strauss have now become household words in London, and it is almost entirely due to the influence of the Promenade Concerts that their music is so widely known and appreciated.

The present season started on August 22nd. There is, perhaps, no need to enter into minute detail concerning the first concert. Still, it may be said that it is a sign of the times that a programme which included Grieg's "Peer Gynt" suite, two of Brahms's Hungarian Dances, and the "Tannhäuser," "1812," and "William Tell" overtures should have attracted so enormous an audience that by 7.30 hundreds were being turned away from the doors.

To those who have the interests of national music at heart, one of the most gratifying features of the present series of concerts is undoubtedly the prominence which has been given to the work of young English composers, and it is very pleasant indeed to be able to say that Mr. Wood has been fully justified in the course that he has taken by the great merit of most of the novelties. On Tuesday, August 25th, the programme included a new symphony in A by Mr. Cyril Scott, a young composer who is already favourably known to Londoners by chamber music which has been produced here. The promise shown in these earlier works was fully maintained in the symphony. Considering that Mr. Scott is not yet twenty-four, this symphony is surprisingly free from faults, and shows a mastery over the technique of his art which would do credit to a composer of twice his experience. As is inevitably the case with the music of all young writers, the influence of other composers is rather strongly felt in places. But there is a real vein of originality running through each

movement. It would, perhaps, have been better if he had not set out with the idea of avoiding cadences except at the end of each movement. Nothing is gained by it, and it created a feeling of unrest. The same programme also included Litolff's old-fashioned Concerto in ϵ flat, which even the brilliant playing of Mr. Frank Merrick, jun., failed to galvanize into life. Miss Violet Ludlow, a young soprano with a very fresh and pure voice, made a successful *début* in Weber's "Softly Sighs."

Mr. Josef Holbrooke's new Concerto Dramatique for piano and orchestra, produced on Thursday evening, did not prove a very interesting work. Mr. Holbrooke has no lack of ideas, and scores cleverly, as, indeed, do most of our younger writers. But he has yet, apparently, to acquire the art of expressing himself succinctly, and of learning exactly how much development his ideas will bear. There is in his music a certain amount of what may be termed groping in the dark, and it is impossible not to feel that Mr. Holbrooke himself is not always particularly clear as to what he wants to say. He showed himself to be an excellent pianist by his brilliant performance of the difficult solo part.

The same programme also included two movements from the "Aus Italien" symphony of Richard Strauss, whose name figures largely in the present series of concerts. "Aus Italien" is by no means one of his most characteristic works, but it is interesting as showing a step in his artistic development. During the past few weeks we have had performances of "Ein Heldenleben," "Tod und Verklärung," and "Till Eulenspiegel," which have shown Mr. Wood and his splendid orchestra at their best.

On Tuesday, September 1st, English music was again represented in the programme, this time by Mr. York Bowen's symphonic poem "The Lament of Tasso." He has scarcely, perhaps, succeeded in reflecting in his music all the moods of the unfortunate poet, but, considering that he is not yet twenty, this is not surprising. Mr. Bowen has, however, the gift of expressing himself clearly, and the music runs its course with perfect smoothness from beginning to end. When he has gained more experience, and has cast off some of his whole-hearted allegiance to Tchaikowsky he should write something which will be well worth hearing. At the same concert Signor Arturo Tibaldi, the soloist in Max Bruch's second violin concerto, had the unique misfortune to break three strings, and it would, therefore, be scarcely fair to criticize his performance.

Mr. Harry Farjeon, whose piano concerto in D was produced at the concert of September 3rd, is already known to many by certain very attractive light operettas which have been produced by the students of the Royal Academy of Music. Judging from the concerto, we should say that his talent is for light rather than for serious music. It is cleverly written, but the ideas are not of the kind that we are accustomed to look for in a work of this type; they are, in fact, rather light opera ideas. Mr. Farjeon has developed them with ingenuity and skill, but it may be doubted whether they were really quite worth the trouble that he has expended upon them. The solo was admirably played by Mr. Cuthbert Whitmore.

Friday evening is generally devoted entirely to Beethoven and Mozart, but on September 4th the scheme also included a new Chamber Symphony in ϵ flat by Mr. E. Wolf-Ferrari, the principal of the Bologna Conservatoire. This work, which is written for the unusual combination of piano, string quintet, flute, hautboy, clarinet, bassoon, and horn, is principally remarkable for the great ingenuity with which the composer treats his material, an ingenuity which shows him to be a most accomplished musician. Unfortunately, however, ingenuity is not in itself a sufficient title to fame, and it is not to be denied that the ideas are only such as might occur to any composer of average gifts. The work was brilliantly played by Miss Adela Verne, and the principals of the Queen's Hall Orchestra, but it failed to make any deep impression.

On Tuesday, September 8th, one of the most attractive features of the programme was a suite of incidental music to "Pelleas and Melisande," from the pen of Mr. William Wallace. In writing this music Mr. Wallace's first care has been to breathe the spirit of old-world mysticism which pervades Maeterlinck's play, and few who heard the suite will deny that he has been completely successful. The three principal ideas which he has chosen for illustration are Melisande lost in the wood, the love of Pelleas for her, and her subsequent death, and in each case he has been most happy in catching the atmosphere of the play. Considering the fact that he has only employed a small theatre orchestra, he has obtained a wonderful variety of colour, and we should like to hear the music in its proper surroundings. The necessary gloom of the three sections already mentioned is pleasantly relieved by a spirited march and a very charming spinning song.

Mr. G. W. Cox's little suite "Ewelme," which was produced on Thursday, September 10th, is of the frankly pastoral type in which our grandfathers delighted. There is nothing much that is fresh to be said about rustic fairs, or shepherds' songs, or scenes by brooks, and Mr. Cox keeps religiously to the well-worn track. His suite, however, is unpretentious and melodious, and it might very well become popular with amateur orchestral societies.

There are so few concertos for the viola, in spite of its great merits as a solo instrument, that a fresh work of this class is very welcome, particularly when it is as well written as that in G minor by Mr. Cecil Forsyth, which was produced on Saturday, September 12th. Mr. Forsyth is evidently a sound musician with plenty of ideas. The first movement is fresh and spirited, while the *andante*—often a stumbling-block to young writers—has real beauty and charm. Some of the melodies in the *finale* are a little commonplace, and this is the least successful movement of the three. But, upon the whole, the work is most attractive, and it was brilliantly played by Mr. A. E. Ferris.

Mr. Ernest Blake, a work from whose pen was produced at the concert of September 15th, is evidently an earnest disciple of Richard Strauss. At present he has very much to learn with regard to orchestration, and some of the experiments which he tries in his introduction to a symphonic poem, "Bretwalda," are not entirely successful. Wisdom may, however, come with years, for he is still very young, and he may learn to tone down some of the crudities of which his scores are at present rather full. We shall be glad to hear more of Mr. Blake, for he is evidently a progressive musician. But he has, as we have said, still much to learn with regard to the technique of his art.

OPERA IN ENGLISH.

THE five weeks' season of the Moody-Manners Company, which closed on September 26th, once again proved that there is a public for opera at cheap prices. Whether it is a fact that the performance of operas in our own language also attracts the public is not clear to me, since foreign opera at cheap prices has not been tried, and it is by no means the case that the familiar tongue employed makes the action of the operas entirely intelligible. The repertoire of the season has been much the same as last year, and has differed very little from the repertoire of the grand season at Covent Garden, so that there is no room for detailed criticism. One may say, however, that a better orchestra had been engaged, and that the acting and singing of the chorus were once more the distinguishing features of the season.

Only one novelty was produced, Mr. Colin MacAlpin's "The Cross and the Crescent," the opera which won the prize in the competition organized by Mr. Manners. The composer is not unknown in London, for his earlier work, "King Arthur," was produced by the students of the London School of Music, and an overture was played some time ago at the orchestral concert given by the Incorporated

ated Society of Musicians. Mr. Colin MacAlpin is at present hypnotised by Wagner. He remembers all the mannerisms of the great master and many of his themes, and is not without knowledge of the later Verdi. The orchestra is used throughout in the Wagnerian symphonic style of a commentary, and representative themes are, of course, employed. Unfortunately, Mr. MacAlpin is not a great theme maker. He has not at present the gift of hitting off the characters of his *dramatis persone* or of his dramatic situations by those sharp, salient themes which are necessary to music-drama. The imperious, ambitious Bazilide, who is fascinating enough to persuade Prince Michael to betray his country for the sake of being made King by the Sultan, the hereditary enemy of Bulgaria, has no music assigned to her which would explain the character if acted in dumb-show; nor is the wavering of the Prince, infatuated by his young wife, at all represented by the music. In the same way, the forcible, honest character of his son Constantine, who does not hesitate at parricide when the treachery of his father in guiding the Turkish hosts by a signal is patent, has no musical equivalent; nor has the composer invented music of sufficient warmth and sweetness for the love of Militza, the slave, for her captor, Constantine. This is the more to be regretted, because the scenes which deal with the plot of the spy, Ibrahim, and Bazilide have no meaning unless the orchestra can adequately illustrate the under-current of emotions. In Mr. Colin MacAlpin's hands they are so much unmanageable material which ought not to be set to music. The composer, in truth, set himself a task beyond his present powers. He has not yet learnt how to write declamatory music of sufficient point and emphasis, and over and over again he distorts the words to make them fit a melodious phrase which is not the real outcome of them. He has been more successful in such scenes as do not call for the peculiar type of declamation which we expect in a modern opera. The love episode of Militza and Constantine is thus the most successful. Then Mr. MacAlpin has yet to learn how to treat his instruments effectively. Much of the writing seemed unnecessarily difficult for the orchestra and did not make the effect the composer evidently intended, nor does he yet understand how to make his voices tell against the orchestral background.

But against these faults several promising points must be set. Occasionally the composer has been successful in his declamatory style, as in Michael's soliloquy when as a sentinel he is about to betray his country. The following scene between him and his son has more elastic declamation and orchestral writing than are to be found in the rest of the opera. Then, again, the love duet between Constantine and Militza after the catastrophe is well-conceived, and owes hardly anything to Wagner. In the orchestra throughout the work there are many happy touches, and the two solemn marches which respectively join the third and fourth acts and lead to the final scene are imaginative, although in each case the trio suffers from weakness and the climaxes are frittered away. There is also a song for Militza, "At sixteen years," which is quite an original inspiration. On the whole, then, there is much of promise in the work. Mr. MacAlpin has no doubt learnt much from this first performance, and many ill-calculated effects will no doubt be absent from any other work he may write for the opera stage. There is one point I would urge him to consider. Side by side with the Wagnerian declamation in "The Cross and the Crescent" there are passages of a most stereotyped pattern, and their melodic character is on a different and more sentimental plane. If that represents the real MacAlpin, he should forget Wagner and write throughout in the same style, so that a future opera from his pen may be homogeneous in manner. The performance was by no means good.

Mr. Joseph O'Mara worked hard, but ineffectively; Miss Toni Seiter was absurdly overweighted with the part of Bazilide, both in temperament and in voice; and

Mr. William Dever as Michael, Mr. Charles Magrath as Ibrahim, and Mr. Dillon Shallard were only moderately successful. Mme. Fanny Moody's Militza stood out in every way from the rest. The orchestra did not know its work too well, and it cannot be said that all the merits of "The Cross and the Crescent" were fully displayed. BECKMESSER.

Musical Notes.

HOME.

London.—Dr. Steggall has retired from his post of professor of harmony at the Royal Academy of Music, which he has occupied for more than half a century; he is now in his seventy-eighth year. Sir John Stainer and Sir Joseph Barnby were among his pupils. The doctor will not sever his connection with Lincoln's Inn Chapel until next year, when he will complete his forty years' service.—The Queen's Hall Symphony Concerts, under the conductorship of Mr. Henry J. Wood, commence on the 31st inst., when Eugen d'Albert will be the pianist.—Mr. A. Hervey's Two Tone Poems "On the Heights" and "On the March," produced at Cardiff last year, will be performed for the first time in London.—There will be six Richter Concerts at the Queen's Hall on Tuesdays, November 3rd and 17th, December 1st, February 2nd and 16, and March 1st. Saturday, the 3rd inst., is practically the opening of the winter season. On that day Mr. Vert gives his annual concert, with Madame Albani as *prima donna*, at St. James's Hall; and Miss Marie Hall an orchestral concert at Queen's Hall.

Bristol.—After a dull season, that has proved only too long to lovers of music here, dates are being arranged for most of the leading concerts of the year.—A concert took place, towards the end of September, in the Colston Hall, on the occasion of the opening of the grand organ presented by Sir William Henry Wills. The programme, in addition to eleven solos by Mr. Riseley, which brought out the valuable properties of the organ to the utmost, contained three solos by the Riseley Male Voice Choir—Mendelssohn's "Bacchus Chorus" and "Thou comest here to the land," and Gounod's "Soldiers' Chorus" from "Faust." The vocalists were Madame Squire and Mr. Charles Saunders. The seats, even the best, were placed at popular prices for this concert, and the result was that the hall was crowded.—The Bristol North Choral Society commenced rehearsals late in the month, and the works to be studied are Barnett's "Ancient Mariner," Parry's "Darkness and Light," and Gounod's "Messe Solennelle."—The Clifton Chamber Concerts, which proved so enjoyable last season, are to be resumed on November 12th, and four will be given, the executives being as before Messrs. Herbert Parsons (pianoforte), Maurice Alexander, and Hubert Hunt (violin), Ernest Lane (viola), and Percy Lewis (violoncello).—The sixteenth season of the Bristol Society of Instrumentalists opens on October 7th at the Museum. Every fourth rehearsal will be an open night, and invitation tickets will be issued for the attendance of friends. The society has again received an invitation from the Bristol Choral Society to take part in the rendering of the "Messiah," at Christmas.—The Bristol Eolian Male Choir has begun work for the season.—The Bristol Y.M.C.A. Choral Society propose to put Mendelssohn's "Athalie" into rehearsal, together with several part songs.—At the Northern Convention of Choirmasters, Music Teachers, etc., at Newcastle-on-Tyne, Mr. W. J. Kidner, conductor of the Society of Bristol Gleemen, read a paper on "Male Voice Choirs and their management."

Sheffield.—A concert was given on September 1st, in Weston Park, by the bands which have played in the various parks of the city during the summer. Mr. W. T. Bestwick was conductor-in-chief.—Mr. John Duffell (Mus. Bac. Lon.) has succeeded Mr. Suckley as conductor of the Choral Union, and takes with him the members of a small

society—the Sheffield Philharmonic Society—which he established only last year. Mr. Duffell has high ideals, and, moreover, is a man of no mean ability. Parry's "Blest Pair of Syrens" has been put in rehearsal, and other works will be commenced shortly.—The "Harrison" and "Foxon" Concerts promise to be of unusual interest. Of the former, the third one, on February 12th, will probably be the most interesting, as Mr. Henry J. Wood brings with him the Queen's Hall Orchestra, and will be accompanied by Mrs. Wood as vocalist and Miss Marie Hall as solo violinist. The latter will be introduced to a Sheffield audience for the first time by Miss Foxon, at her third concert, on December 1st. Sarasate is announced for the first Harrison, and Kubelik for the first Foxon concert. In addition to Miss Marie Hall, Miss Foxon has arranged for the first appearance in Sheffield of Madame Lillian Blauvelt, Miss Madeline Payne, and Mr. Sigmund Beel. The dates for the Harrison series are: October 14th, November 24th, February 12th, and March 9th; and for the Foxon series: October 19th and 29th, December 1st, and February 23rd.

Dublin.—On August 24th, 25th, 26th, 27th, 28th, and 29th, Mr. William Ludwig, the well-known operatic vocalist, assisted by his two daughters and Miss Lily Foley, gave concerts of Irish music in the Rotunda, to large and enthusiastic audiences.

FOREIGN.

Berlin.—According to the Paris *Figaro*, many distinguished French composers have announced their intention to be present at the unveiling of the Wagner monument. Saint-Saëns, Massenet, Reyer, Paladilhe, Bruneau, Charpentier, Vincent d'Indy, Messager, Wormser, and even Lécocq, are amongst those named. This invasion will atone for the reception given to the Bayreuth master in Paris nearly half a century ago.—Dr. Studt, Minister of Public Instruction, has declared in writing that he takes the greatest interest in the forthcoming unveiling of the Richard Wagner monument, and also in the International Musical Congress. He will be present at the former, and was to have been officially represented at the second, which, however, at the last moment has been abandoned.—During the forthcoming season Massenet's "Manon," Stenhammer's "Fest von Solhaug," and Tschalkowsky's "Pique-Dame" will be given for the first time here. It is possible that Leoncavallo's "Roland von Berlin" may be produced early in the coming year.—The following artists have been engaged for the forthcoming season of the Philharmonic concerts, under the direction of Nikisch:—Pianists, Eugen d'Albert, Berthe Marx, Ed. Risler, and Arthur Schnabel; violinists, Bronislaw Huberman and Henri Marteau; violoncellists, Jean Gérardy and Alfred Sittard; vocalists, Hermine d'Albert, Lula Mysc-Gmeiner, Edith Walker, and Messchaert; while Ernst von Possart will appear as reciter in Wildenbruch's "Hexenlied."—The Stern Conservatorium, under the direction of Gustav Holländer, was attended last school year, 53rd since the foundation, by 826 scholars against 736 in the preceding year; of these 322 were from Berlin, and 305 from other parts of Germany, 59 from Russia, 39 from Austria-Hungary, and 21 from Great Britain.

Bremen.—An opera in three acts, entitled "The Fool Jodokus," was to be produced at the end of last month. Both music and libretto are from the pen of a young composer, Oscar Schröter by name.

Carlsruhe.—A tablet has been placed over the house in which Wenzel Kalliwoda died on December 3rd, 1866. He was born at Prague in 1801, and in his day enjoyed considerable popularity; his symphonies, of which he wrote seven, are now forgotten.

Frankfort-on-Main.—The Allgemeine Deutsche Musikverein will hold its next (1904) meeting in this city under the auspices of the "Museum" Society. The new committee has been elected with Richard Strauss (Charlottenburg) as president, Max Schillings (Munich) as vice-president, Friedrich Rösch (Berlin) as secretary, Gustav

Rassow (Bremen) as treasurer, and Otto Lessmann (Charlottenburg), Felix Mottl (Carlsruhe), and Hans Sommer (Brunswick) as assessors. Humperdinck and Wolfrum, Sigmund von Hausegger and Opreist are appointed to select the music. By the way, the society has already been invited to Graz in 1905.

Munich.—The Wagnerian performances ended successfully on September 14th with the *Götterdämmerung*. At the close the curtain was raised, and around a bust of Wagner, covered with laurel, were grouped all the artists and chorus singers, while the intendant, Ernst von Possart, together with Fuchs, Fischer, and Klein, appeared hand in hand in front of the stage. Afterwards there was a banquet, to which the principal vocalists were invited. Von Possart, in a speech, spoke in terms of praise of all who had taken part in the performances, and made a touching allusion to the late conductor, Zumpe, to whose exertions so much of the success was due. It is stated, by the way, that he left behind material and copious notes for a history of Wagner, which he intended to write.—On October 14th the Kaim Orchestra will give a festival concert to celebrate the tenth anniversary of its foundation. All friends of the society will be invited.

Ratisbon.—The second Bavarian musical festival will be held here in the spring of 1904. The Court orchestra from Munich will take part in the performances. The Prince of Thurn and Taxis is patron of the festival.

Würzburg.—On September 6th commenced the 100th opera season. Already in the 18th century Italian and French operettas were performed in the Residenzschloss, under the patronage of the Abbot, Adam Friedrich von Seinsheim, and travelling companies visited the city, but there was no regular theatre until 1803, when the chapter-house of the convent of St. Anna was secularized and converted into the present theatre. It was here that Wagner's brother Albert was stage-manager, and where for a time, in 1833, Wagner himself was chorus-master, and where he hoped that his opera "Die Feen" might be produced.

Budapest.—"The Vagabond and the Princess" is the title of a one-act piece, by Ed. Poldini, which will be produced at the royal opera house in the autumn.

Boulogne-sur-Mer.—Massenet is one of the most popular composers of the day. Towards the end of August a festival concert was given in his honour at the Casino. The programme included, among other things, the *Phèdre* overture, the prelude to *Hérodiade*, the *Sevilana* from Don César de Bazan, the orchestral suite *Les Erinnyes*, the *Scènes Alsaciennes*, and the *Cid* ballet. The hall was crowded, and the enthusiasm intense.

Brussels.—The *Monnaie* opened on September 10th. During the season will be given as novelties:—Chausson's "Le Roi Arthur," Massenet's "Cid" and "Sapho," Saint-Saëns's "Les Barbares," Puccini's "Tosca," Silver's "La belle au bois dormant," and a new work by Jan Blockx, entitled "Die Capelle."

Copenhagen.—Wagner's "Götterdämmerung" will be given for the first time in Danish at the royal theatre during the forthcoming season.

The Hague.—The Berlin Philharmonic Orchestra, under the direction of Joseph Rebeck, performs every year at the Cursaal, Scheveningen, from June 1st to October 1st. The programmes, for the most part, consist of standard classical works. The only novelties this summer have been Bruckner's third symphony, the first movement of Liszt's "Dante" symphony, and the *Liebeszene* from Strauss's "Feuersnot." Works by the Dutch composers Peter van Anrooy, Edouard de Hartog, and Kerper were given.

New York.—The following particulars respecting the production by Conried of "Parsifal" are taken from the *Neue Freie Presse* and the *Allg. Mus. Zeitung*. There are to be ten performances, the first on Thursday, December 24th, the others on the same day in every succeeding week. They will commence at five o'clock, and there will be an interval of an hour and a half. The price for stalls will be ten dollars. Burgstaller and Dippel will alternately impersonate Parsifal; Van Rooy, Amfortas; Ternina,

Kundry; Blass, Gurnemann; and Göritz, Klingsor. Fuchs, from the Munich Court Opera, will be stage manager, and Carl Lautenschläger technical director.—It is stated in the German papers that during his American tour Strauss will conduct five of the Wetzler concerts here, the programmes being devoted entirely to his works.

OBITUARY.

THOMAS ANDERTON, composer, lecturer, and critic, Birmingham, Sept. 18; aged 67.—GINO BETTI, young tenor vocalist, at Livorno.—TULLIO CAMPELLO, noted bass singer, died in the Asylum, Castiglione delle Stiviere.—BESSIE CARRY, teacher of singing at the Knox Conservatory of Music, Gatesburg, U.S.A.—NICOLÒ COCCON, prolific composer, professor at the Liceo Benedetto Marcello, and, since 1873, maestro di cappello at St. Mark's, Venice; aged 77.—CHARLES DELATRE, hautboy player, at Bordeaux; aged 85.—WILHELM ELSNER, tenor at the German theatre, Prague; aged 34.—EMANUEL HAAS, composer, died at Odenburg; aged 64.—AUGUST LABITZKY, favourite composer of dance music; aged 71.—ALBAN LIPP, composer and teacher; aged 38.—MATHILDE LÖFFLER, operetta singer at Dresden; aged 51.—CHARLES DE LOBBAC (real name Cabrol), director of the newspaper *Le Nord*, author of one of the earliest biographies of Wagner in France; aged 74.—WILHELMINE MARSTRAND, pianist and teacher at Spiez (Lake of Thun).—AUGUST MEISSNER, composer and conductor, at Stockholm; aged 70.—FAUSTO MOLA, vocalist, at Milan.—ATTILIO NUTI, composer, forty years teacher at the Collegio Cicognini.—FEDERIGO POLIDORO, composer and musical critic, born at Naples in 1845.—L. CAMILLO ROSSI, conductor, at Turin.—FRITZ SCHÄRNACK, violinist at Oldenburg; aged 75.—LOUIS SEIBERT, born at Kleeberg in 1833, music director at Wiesbaden.—MME. CAMILLE STAMATY, widow of the pianist Camille Stamaty, teacher of M. Saint-Saëns; aged 86.—PIETRO VALERIANI, conductor at Reggio d'Emilia.—SANTE VALLINI, conductor, at Pesca, pupil of M. Puccini, father of the composer of *La Bohème*.—HERMANN ZUMPE, conductor at various theatres, finally at Munich; born at Taubenheim, 1850.—THEODOR KIRCHNER, well-known composer, born December 10, 1823, Neukirchen, near Chemnitz; died at Hamburg, September 18.—ANTON RÜCKAUF, composer, at the Castle Alt-Erlaa; aged 48.

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16.	MENDELSSOHN. Allegro non troppo! Lieder ohne Worte. No. 14.	2 —
17.	— Andante and Allegro. Op. 16, No. 1.	3 —
18.	MOZART. "Allegro Assai," from Sonata in E. No. 2.	4 —

Intermediate Syllabus (continued)

13.	RUBINSTEIN. Romance in E flat. Op. 44, No. 1.	1 —
14.	BACH. Rondo in C minor, from Partita, No. 2.	2 —
15.	— Short Prelude in F. No. 9 of Petits Preludes. (Augener's Edition No. 8020.)	1 —
16.	SCHUBERT. Scherzo in B flat. (T.S. No. 9.)	2 6
17.	MERKEL. Frühlingslied. Op. 18, No. 1.	3 —

STUDIES (English Fingering).

CZERNY. Etude de la Velocité. Book II. (Augener's Edition No. 8109b.) Group I., No. 14; IV., No. 11 net	1 —
— Etude de la Velocité. Book I. (Augener's Edition No. 8109a.) Group II., No. 8.	1 —
BERTINI. Op. 29. (Augener's Edition No. 8056b.) Group I., No. 18.	1 —
— Op. 32. (Augener's Edition No. 8059.) Group II., No. 3; III., Nos. 5 and 25; IV., No. 17; V., Nos. 22 and 24; VI., No. 10.	1 —

SENIOR SYLLABUS.

(The Pieces marked E have English Fingering; those C, Continental Fingering.)

1.	BEETHOVEN. Adagio from Sonata in F minor. Op. 2, No. 1.	1 —
2.	SCHUMANN. Grillen. Fantasiestücke. Op. 12, No. 4.	2 —
3.	HENSELT. Frühlingslied in A.	3 —
4.	BEETHOVEN. Presto from Sonata in F. Op. 10, No. 2.	2 —
5.	CHOPIN. Polonaise in C sharp minor. Op. 26, No. 1.	2 6
6.	WEBER. Rondo Brilliant. Op. 62.	3 —
7.	BEETHOVEN. Largo e Mesto from Sonata in D. Op. 10, No. 3.	2 —
8.	MENDELSSOHN. Duetto in A flat. Lieder ohne Worte. No. 18.	2 —
9.	BEETHOVEN. Rondo from Sonata in C minor. Op. 13.	1 —
10.	CHOPIN. Nocturne in E flat. Op. 9, No. 2.	2 —
11.	BEETHOVEN. Rondo from Sonata in E. Op. 14, No. 1.	1 —
12.	CHOPIN. Nocturne in F minor. Op. 55.	2 —
13.	BEETHOVEN. Andante in F. Op. 35.	3 —
14.	SCHUMANN. Arabesque. Op. 18.	3 —
15.	MENDELSSOHN. Andante and Rondo Capriccioso. Op. 14.	4 —
16.	CHOPIN. Nocturne in B. Op. 32, No. 1.	2 —
17.	MOZART. Fantasia in C, from Sonata in C minor.	3 —
18.	HELLER. Allegro Risoluto in D minor. Op. 82, No. 16.	2 —
19.	SCHUBERT. Impromptu in B flat. Op. 142, No. 3.	3 —
20.	CHOPIN. Valse in C sharp minor. Op. 64, No. 2.	2 —
21.	MENDELSSOHN. Agitato in A minor. Lieder ohne Worte. No. 17.	2 —
22.	SCHUBERT. Impromptu in A flat. Op. 90, No. 4.	4 —
23.	SCHYITE. Rhapsody in D flat.	3 —
24.	LISZT-DAVID. Ungarisch in A.	3 —
25.	MOSZKOWSKI. "Con agilita." Etude in G. Op. 18, No. 3.	2 —
26.	FIELD. Nocturne in A major. (PP. No. 6)	2 —

STUDIES (English Fingering).

MOSCHELES. Studies. (Augener's Edition No. 6246a.) Group II., No. 3.	1 6
STEIBELT. Op. 78, Book I. (Augener's Edition No. 8447a.) Group III., No. 9.	1 —
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